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and probably some of the advanced pupils. All the pupils of the Conservatory are entitled to free tickets at these classical concerts, during the term of their subscription.

Mr. Carl Anschutz has organized an Institution at Steck's Music Hall, entitled Anschutz's Musical Institute, and has engaged a corps of admirable teachers, who will fulfill their duties under his supervision. Mr. Anschutz's profound knowledge of music in its utmost artistic reach, is so well appreciated by all our public, that comment upon his ability to supervise such a school of musical art would be entirely superfluous. The following is a list of the teachers of Anschutz's Musical Institute:

Vocal—Mme. Bertha Johansen, Herr Carl Anschutz, Sig. Marco Duschuitz.

Italian Language—Sig. Giorgio Keck.

Piano—Messrs. A. Davis, A. Buechel, Max Braun, F. Kalliwoda, William Grosswirth, A Neudorf.

Organ—Messrs. Max Braun and A. Davis.

Theory of Music and Composition—Herr Carl Anschutz, Messrs. Aug. Beuchel and Max Brun.

Violin—Mr. Joseph Noll.

Other instruments by competent teachers.

Mr. Anschutz will commence the labors of the Institute on the 17th of September. With three such Institutions under way, the art of music will certainly be well represented in its educational department.

THEATRE FRANCAIS.—ITALIAN OPERA.

The current version of Flotow's best opera, "Martha," was produced by Mr. Draper's company, on Monday evening, with good success in so far as its musical effects were concerned, and the performance gratified quite a large audience sufficiently to develope hearty applause with corresponding redemands in several instances.

Mise en scene, or fitting properties, appear to be strange things in the French Theatre, and not recognized by those who constructed it. A temporary occupant should, therefore be excused from strict observance of proprieties in mounting an opera conformably to its stage movement, and needful observance of its plot and acting. Mdlle. Boschetti, considering that Martha's music does not invariably lie within easy range of her voice, performed that part creditably in all points, and made "The Last Rose of Summer" so acceptable to her audience that she was fairly compelled to renew their gratification with a popular melody and its style of performance.

Mdlle. De Gebele's enactment of Nancy's role, and her generel execution of the music appertaining to it, were constrained and devoid of that life, freedom, and buoyancy which befits it; yet she obtained favor by avoidance of exaggeration, and some vocal passages in which her good tones fully appeared.

Signor Tamaro was generally respectable in Lionel's enactment and music, and in a few passages excited considerable enthusiasm

particularly in the duet with Formes, which drove him into a repeat. His tenor is perplexed in dealing with the high notes scored by Flotow for Lionel, and inadequate to his part in a grand *ensemble*, like that suggestive of Verde's popular unison *finale*. For a utility tenor, he is remarkably available, for if he do not electrify and thrill, he yet is sufficient to carry on the operatic movement with credit to himself and satisfaction to a general public.

Carl Formes commenced in unusually clear and flexible voice, giving his recitative firmly, and his part in concerted music—except when it called for prompt, full attack of low notes—so well in tune, and so neat in execution as to excite hopes of his vocal powers, having emerged from the haze and fog which blemished all his notes above medium, and his otherwise excellent performance as Basilio. After repeating with Tamara a duet, always popular, his tone faded on the oppressive heat, and the quartets which followed were seriously injured by his failing voice. It was, however, in his celebrated Beer song that his inability to sing out in full, spirited, exciting tone, most distinctly appeared. That was so feebly and tamely given as to create a general impression of sudden indisposition and the puzzled audience refrained from applauding what is usually encored heartily, lest he might be vexed with encore of a concerted piece in a preceding act, by call to perform an impossibility. His acting of Plunkett's role was generally excellent, but occasionally too rough, exaggerated, and sensational, carrying humor too far in desire to fill out a character which he "created" in Germany.

Locatelli, who formerly assisted Maretzki's opera, and more recently traveled with the Susini Ghioni troupe, personated Tristan well enough to carry on the action or music where he was a needful party.

The orchestra and chorus met public expectation thoroughly.

IRVING HALL.

Mr. Harrison inaugurated his concert season, of this fall and winter, last Saturday evening, with a very successful performance of an excellent programme, comprising violin solos, by Master Bernard or Mollenhauer, Gounod's "Serenade," Gumbert's "Wandering Minstrel," and parts in duets from "Ernani," and trio from "Night in Granada" for Miss McDonald, ballads for Castle and Campbell, admirably calculated to display their best ability in that style, with good opportunity in concerted pieces, to prove their dramatic aptitude. All the singers were in good voice, and gratified the large—for such an unfavorable evening—audience, so intensely, that encores were called for profusely, and with such earnest persistence that response in song could not in all instances be well avoided.

Each had their special admirers, in common with the selections made, and the familiar "Betley" duet, seemed to charm all listeners, just as it did on its first performance, a long time ago, by Castle and Campbell. It would be difficult to find three voices—soprano, tenor, and baritone—more delightful in such a saloon than were exemplified at Mr. Harrison's opening concert. Miss McDonald's exquisite soprano, neat execution, and really admirable style, had most satisfying exposition on that occasion, and her intonation showed no flaw, or her tones the least blemish of unpleasant shrillness, even in attacking extreme alt notes. Mr. Castle appeared to feel at home again, in that hall which gave him fame originally, and save a slight coolness in love passages, he acquitted himself so well, and showed a pure tenor so beautiful and true, as to make superiority a most difficult attainment for even great celebrities in concert halls. Mr. Campbell has not only retained all his vocal wealth, but gained largely in enunciation, during his concert vacation. Close heed to the production of his upper notes, as regards quality of tone, would still further advance his already high rank among baritones or bassi cantanti.

Master Bernard, for a mere boy, has much facility in violin performance, and comes within the pale, therefore, of wonder players, on that rarely mastered instrument. He would satisfy the judgment more by avoiding that comparison with great experts in executive display, which too exalted aim in that direction naturally induces with general hearers.

Mr. G. W. Colby renewed, by his accompaniments on the piano forte, those unanimous and enthusiastic praises, given him for like essential service last season.

FIRST SACRED CONCERT AT IRVING HALL.

Mr. L. F. Harrison's sacred concert series commenced last Sunday evening under somewhat unfavorable auspices, the excessive heat affecting not only the attendance, but his singer's voices. There was a good room for such a withering, heated term as prevailed that day, and the performances were, under the circumstances, satisfactory to most of those present, and if applause pushed to redemands be a test of delight, many were highly gratified. Especially demonstrative were that public toward Miss Toedt, who could not evade playing a second time on each appearance to fulfill her part in the programme, and this enthusiasm developed itself notwithstanding the prejudicial effect from the atmosphere revealed in the tone of her violin.

Mr. Castle made a hit in Abt's song, and the familiar yet favorite concerted pieces in which he and Mr. Campbell invariably excite applause retained their accustomed charm remarkably well. Some exact musical amateurs were rather puzzled to ascertain what